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FEBRUARY, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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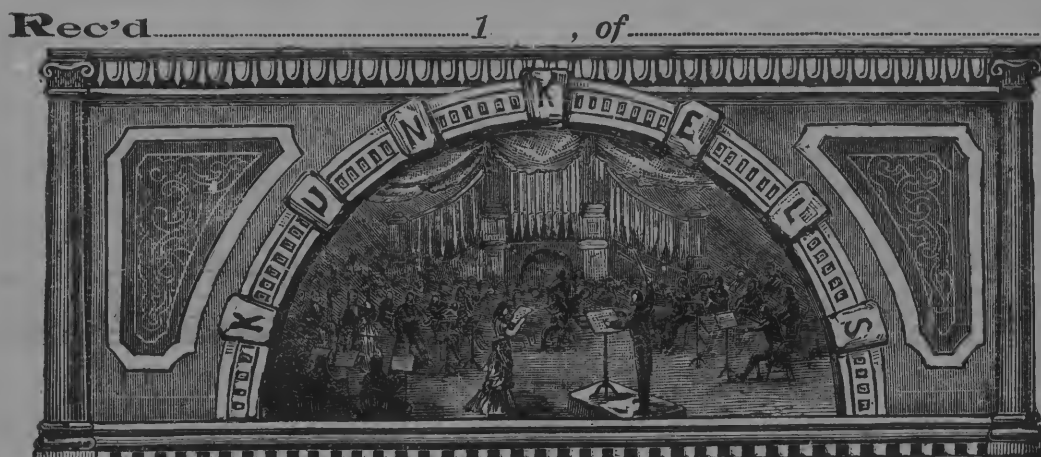
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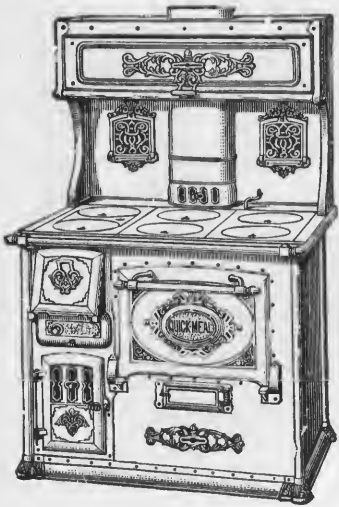
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OSSIP GABRILOWITSCH.

The young Russian pianist, Ossip Gabrilowitsch, was born in St. Petersburg January 26, 1878, being, like Dohnanyi, only 23 years old. His father is a lawyer. At the age of 6 years he received his first piano lessons, his brother being his teacher. Later he was sent to the St. Petersburg Conservatorium, on advice of Anton Rubinstein, Prof. Tolstoff being his chief instructor. By the time he was 16 years old he had captured all the prizes and won all the honors of his class, at the end of his course being awarded the special Rubinstein prize, a concert grand piano. Rubinstein was his firm friend and admiring helper up to the master's death. Gabrilowitsch visited him weekly for ten years. He went to Vienna in 1894 and studied under

Leschetizky. Before two years he played in public with brilliant success. His career as a virtuoso began three years ago, and he has appeared in Vienna, London, Berlin, St. Petersburg and the principal American cities. The New York *Tribune* said of his playing: "Technically, Mr. Gabrilowitsch has all the transcendent skill, strength and variety of resource that go to make the modern virtuoso's equipment, and with it all are uncommon polish and finish of style, an ease and smoothness of execution, a repose in the midst of besetting difficulties that can not fail to command admiration." However, adds the *Tribune*, "he showed no great variety of tone color, and his tone was neither rich nor sensuous in quality."

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The engraving is from the celebrated painting by Thos. Moran, and when framed makes a splendid decoration for the home or office.

A BOOK that should be in the hands of every teacher and student of music is the "Pianists' A B C Primer and Guide," by W. H. Webbe, and published by Messrs. Forsyth Bros., of London. It contains a most valuable fund of information, and as a reference book alone is worth ten times its cost. Mr. Webbe deserves special credit for this musical companion.

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February, 1901. KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo. Vol. 24—No. 2

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THOMAS M. HYLAND, . . . EDITOR

FEBRUARY, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts are proving a never failing source of enjoyment and musical profit to lovers of music. With the exception of the holiday season, the concerts have been given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin aves. The receivers of the magnificent mahogany \$400 pianos given away at the concerts have been doubly fortunate in having first class concerts and receiving absolutely free pianos that will last them a lifetime. While the presentation of such concerts and the giving away of pianos may be deemed magnificent prodigality by some, it is typical of the Kunkel Brothers to carry out their undertakings regardless of outlay. The following programmes have been rendered since last report:

272nd Kunkel Concert (Sixth Concert of the Season), Wednesday Evening, January 9th, 1901.—1. Sonata for Piano and Violoncello—Op. 18, Rubinstein; a. Allegro con moto; b. Allegretto; c. Allegro molto. Messrs. P. G. Anton and Charles Kunkel. 2. Song—Theme and Variations, Proch. Miss Mae Estelle Acton. 3. Piano Solo—Heather Bells Polka, Kunkel. Mr. Charles Kunkel. 4. Violoncello Solo—Fantasie et Variations, La Valse de Schubert "Le Desir" (Selinsuchts Walzer), Servais. Mr. P. G. Anton. 5. Song—O sweet and fair and holy, Cantor. Miss Mae Estelle Acton. 6. Piano Solo—Vive la Republique (Grand Fantasie), Kunkel; Treating "La Marseillaise," "Hail Columbia," and "Yankee Doodle." Mr. Charles Kunkel.

273rd Kunkel Concert (Seventh Concert of the Season), Wednesday Evening, January 16th, 1901.—1. Sonate for Piano and Violin—(Kreutzer)—Op. 47, Beethoven; a. Andante con Variazioni; b. Finale—Presto. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Ballad—I Love You Dear, from the Burgomaster, Luders. Miss Marie Uhrig, pupil Kunkel's Conservatory of Music. 3. Piano Duets—

Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Fantasia—Appassionata, Op. 35, Vieuxtemps. Signor Guido Parisi. 5. Piano Solo—Alpine Storm, A Summer Idyl, Kunkel. Mr. Charles Kunkel. 6. Song—Duet—"Sous le dome epais," from Lakme, Delibes. Miss Mae Estelle Acton and Miss Marie Uhrig. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

274th Kunkel Concert (Eighth Concert of the Season), Wednesday Evening, January 23rd, 1901.—1. Moonlight Sonata, Op. 27, No. 2. Beethoven; a. Adagio Sostenuto; b. Allegretto; c. Presto Agitato. Mr. Charles Kunkel. 2. Song—"Tis all I ask"—Ballad, Robyn. Mrs. Bertha L. Roberts. 3. Piano Duets—

a. Canzonetta, Mendelssohn; b. Aurora (Waltz), Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Fantasie Caprice, Dancla. Miss Alice H. Layat. 5. Piano Solo—Carnival of Venice—Grand Fantasie, Schullhoff. Miss Maud Bersch, pupil Artist Class of Kunkel's Conservatory of Music. 6. Song, with Violin Obligato—Angels' Serenade, Braga. Mrs. Bertha L. Roberts and Miss Alice H. Layat. 7. Piano Duet—"Puck"—March Grotesque, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel. 275th Kunkel Concert (Ninth Concert of the Season), Wednesday Evening, January 30th, 1901.—1. Sonate for Piano and Violoncello—Op. 36, Kleinmichel; a. Allegro assai, non troppo; b. Allegretto con moto; c. Andante cantabile; d. Finale—Allegro risoluto. Messrs. P. G. Anton and Charles Kunkel. 2. Song—Grand Aria from "Il Guarany"—(There was a Prince in Olden Times, Gomes. Miss Mae Estelle Acton. 3. Piano Duet—Sparkling Dew—Caprice, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violoncello Solo—a. Andacht (Devotion), Op. 50, No. 3, Popper; b. Reigen (Ring Dance), Op. 50, No. 4, Popper. Mr. P. G. Anton. 5. Song—Ballad—Villanelle, Dell'Acqua. Miss Mae Estelle Acton. 6. Piano Solo—Popular Sketches, Rive-King; Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," "Gigue Americaine," "Banjo Tune." Mr. Charles Kunkel.

STRAUSS ORCHESTRA.

The Viennese orchestra, under direction of Eduard Strauss, will give four concerts at the Odeon the first week in February. Eduard Strauss made his debut as leader of the orchestra in 1862, and has conducted that organization ever since. He is commander, officer and knight of twelve royal orders, and has received presents and other honors from thirty-two different Kings, Queens and Emperors, etc. He is one of the most industrious musicians in the world, and is a prolific composer. His music publications include 300 compositions of his own, and 200 arrangements of operas, concert pieces and songs.

CHORAL SYMPHONY SOCIETY.

Haydn's Creation will be sung by the Choral Symphony Society February 7 at the Odeon. It has been several years since the society has performed this work. The soloists on that occasion will be Mrs. Mamie Hissem-De Moss, soprano; Mr. William H. Rigger, tenor; Mr. Erisson Bushnell, bass, and Charles Galloway, organist. The full orchestra and chorus will be heard. Mr. Rigger and Mr. Bushnell have not been heard here in several years and Mrs. De Moss has never sung here. She ranks high as a colorature soprano. A Cincinnati paper said of her: "With a voice of bell-like purity, perfect intonation, complete control and mastery of all the embellishments and technicalities of vocal art, her performance was a glorious success."

At the seventh concert, Thursday evening, February 27th, Schumann's Symphony in D Minor. This work, commonly called "Romantic Symphony," is the best known and most frequently performed of Schumann's orchestral compositions, and is in every way thoroughly characteristic of this great master. "Schumann's was a poet nature of the sharpest individuality, yet, withal, so deep and versatile that we have no sooner found the typical trait than we seem to see it with equal truth in each of several other qualities, one of the most striking is his power of definite characterization." This work has not been heard in St. Louis since its performance by the Boston Symphony Orchestra, under the direction of Arthur Nivkisch, several years ago. The soloist will be Leo Stern, violoncellist.

TERESA CARRENO.

Mme. Teresa Carreno, the eminent pianist, gave a recital at the Odeon January 28. She returned last fall from a long absence abroad. Although born in Venezuela, she claims to be an American at heart, having spent so many years here. Her present tour will include the principal American cities, and a series of recitals in Cuba and Mexico. Mme. Carreno's daughter, Teresita ("Little Teresa"), made her professional debut at the Paris Exposition concert hall a few months ago, and achieved a fine success.

ERNEST VON DOHNANYI,

The young Hungarian, was born in Presburg (where his father, an accomplished musician, taught in a local college) twenty-three years ago. His musical education was obtained under Forstner, Koessler, Thoman and Eugene d'Albert. As early as five years ago he appeared in Vienna and gave concerts. Three years ago he gained recognition at the Austrian capital as one of the world's great pianists, when he played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, led by Hans Richter. About a year later he appeared

in London and met instant favor. Last spring he came to America for a short tour, playing in Boston, New York and a few other Eastern cities. Of his performance of this Beethoven concerto, the Boston *Herald* said: "What was particularly delightful in his playing was its freedom from all empty display and its devotion to the music, instead of exemplifying his skill in finger gymnastics. He has a beautiful touch, a solid and brilliant technique, the refined taste of an innate artist and an exceptional respect for the instrument to which he has devoted himself. There is no pounding of it, no attempt to force its tone, none of the thousand and one tricks to which of late we have been accustomed."

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ERLKÖNIG.

THE ERLKING.

FRANZ SCHUBERT.



ERLKÖNIG.

Wer reitet so spät durch Nacht und Wind ?
Es ist der Vater mit seinem Kind ;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht ?"
Siehst, Vater, du den Erlkönig nicht ?
Den Erlenkönig mit Kron' und Schweif ?
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm' geh mit mir !
Gar schöne Spiele spiel' ich mit dir ;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

Mein Vater, mein Vater, und hörst du nicht,
Was Erlenkönig mir leise verspricht ?
"Sei ruhig, bleibe ruhig, mein Kind !
In dürren blattern sauselt der Wind."

"Willst, feiner Knabe, du mit mir geh'n ?
Meine Töchter sollen dich warten schön ;
Meine Töchter führen den nächtlichen Reih'n,
Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort ?
"Mein Sohn, mein Sohn, ich seh' es genau :
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt ;
Und bist du nicht willig, so brauch ich Gewalt."
Mein Vater, mein Vater, jetzt fasst er mich an !
Erlkönig hat mir ein Leids gethan !—

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth ;
In seinen Armen das Kind war todt.

—GOETHE.

THE ERLKING.

Who rides there so late through the night dark and drear ?
The father it is, with his infant so dear ;
He holdeth the boy tightly elased in his arm,
He holdeth him safely, he keepeth him warm.

"My son, wherefore seekest thou thy face thus to hide ?"
"Look, father, the Erl-King is close by our side !
Dost see not the Erl-King, with crown and with train ?"
"My son, 'tis the mist rising over the plain."

"Oh come, thou dear infant ! oh come thou with me !
Full many a game I will play there with thee ;
On my strand, lovely flowers their blossoms unfold,
My mother shall grace thee with garments of gold."

"My father, my father, and dost thou not hear
The words that the Erl-King now breathes in mine ear ?"
"Be ealm, dearest child, 'tis thy fancy deceives ;
'Tis the sad wind that sighs through the withering leaves."

"Wilt go, then, dear infant, wilt go with me there ?
My daughters shall tend thee with sisterly care ;
My daughters by night their glad festival keep,
They'll dance thee, and rock thee, and sing thee to sleep."

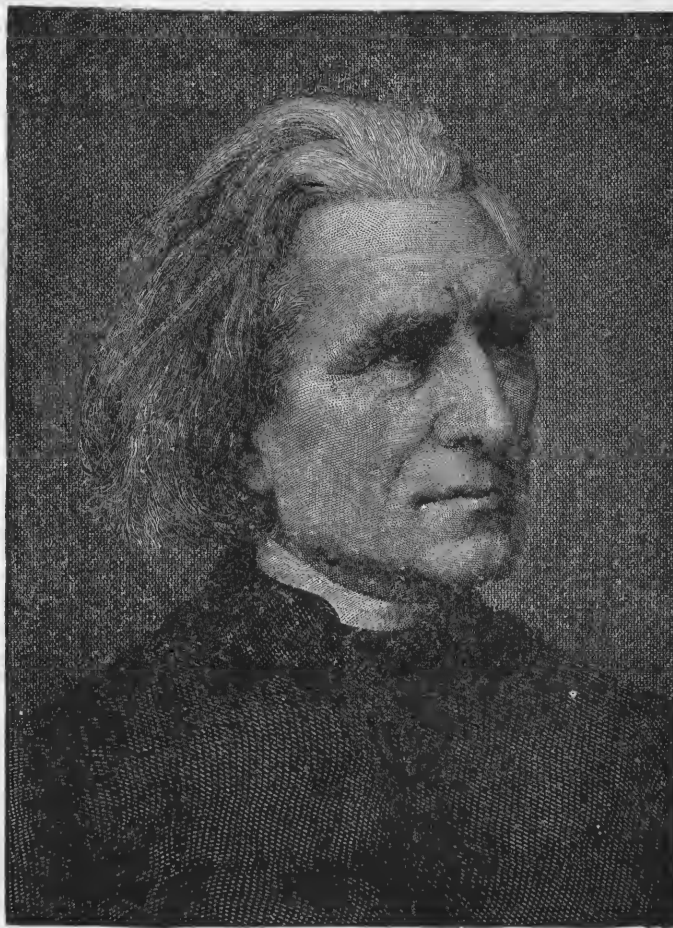
"My father, my father, and dost thou not see,
How the Erl-King his daughters has brought here for me ?"
"My darling, my darling, I see it aright,
'Tis the aged gray willows deceiving thy sight."

"I love thee, I'm charmed by thy beauty, dear boy !
And if thou'rt unwilling, then force I'll employ."

"My father, my father, he seizes me fast,
Full sorely the Erl-King has hurt me at last."

The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child :
He reaches the court-yard with toil and with dread,—
The child in his arms finds he motionless, dead.

—GOETHE.



FRANZ LISZT.

ERL KING.

ERLKÖNIG.
Franz Schubert.

3

Edited by HANS von BÜLOW.

FRANZ LISZT,

Presto agitato $\text{♩} = 92$.

First system of musical notation. The piano part begins with a forte (*f*) dynamic and a 'Drammatico' marking. The right hand features a series of eighth-note triplets. The left hand has a bass line with some triplets and rests. There are 'Red.' and '*' markings below the staff.

Second system of musical notation. The right hand continues with eighth-note triplets, marked 'simili.'. The left hand has a bass line with some triplets and rests. There are 'Red.' and '*' markings below the staff.

Third system of musical notation. The right hand continues with eighth-note triplets. The left hand has a bass line with some triplets and rests. There are 'Red.' and '*' markings below the staff.

Fourth system of musical notation. The tempo changes to 'Cantabile'. The right hand features a melody with some triplets. The left hand has a bass line with some triplets and rests. There are 'Red.' and '*' markings below the staff.

Fifth system of musical notation. The right hand continues with a melody. The left hand has a bass line with some triplets and rests. There are 'Red.' and '*' markings below the staff.

1602 - 8

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poco rf

cresc.

molto energico.

ff

pp

sotto voce ma marcato.

l. h.

1602-8

cresc. *f* *p* *sempre*

* *Red.* *Red.* *Red.* *Red.*

marcato il. canto.

* *Red.* *Red.* *Red.* *Red.*

mf

* *Red.* *Red.* *Red.* *Red.*

* *Red.* *Red.* *Red.* *Red.*

pp *tranquillo.*

* *Red.* *Red.* *Red.* *Red.*

dim. *rit.*

* *Red.* *Red.* *Red.* *Red.*

ossia, original version for very large hands.

dolcissimo.

ppp misterioso. espress.

precipitato.

ossia.
original version.

1602 - 8

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and a breath mark (8). The bass staff provides harmonic support with chords and single notes, marked with 'Ped.' and asterisks.

Second system of musical notation. The treble staff continues the melody, marked with 'dim.' and fingerings (4, 1, 7, 4, 2, 1, 5, 4). The bass staff features a sustained bass line with 'Ped.' and asterisks.

Third system of musical notation. The treble staff has a more complex texture with sixteenth-note patterns, marked with 'rit.' and fingerings (5, 2, 1, 4, 2, 1, 5, 4). The bass staff continues with 'Ped.' and asterisks.

*meno mosso. Un peu plus anime leggero amorosamente.
grazioso.*

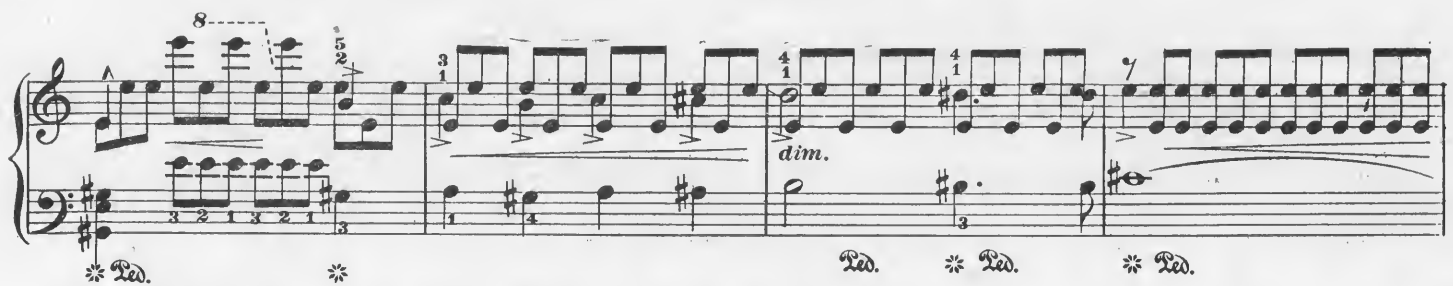
Fourth system of musical notation. The treble staff features a rapid sixteenth-note passage, marked with 'p' and fingerings (7, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The bass staff has a simple harmonic accompaniment with 'Ped.' and asterisks.

*ossia.
Original version*

Fifth system of musical notation, labeled as the 'Original version'. It features a treble staff with a melodic line and a bass staff with a more active accompaniment, both marked with 'Ped.' and asterisks.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked "Tempo I." in the upper right corner. The system concludes with a measure marked "f" (forte).



Second system of musical notation, continuing the piece. It includes a measure marked "dim." (diminuendo) and a measure marked "ossia. original version". The system concludes with a measure marked "f" (forte).



Third system of musical notation, continuing the piece. It includes a measure marked "f" (forte) and a measure marked "f" (forte).



Fourth system of musical notation, continuing the piece. It includes a measure marked "cresc." (crescendo) and a measure marked "f" (forte).



Fifth system of musical notation, continuing the piece. It includes a measure marked "ff" (fortissimo) and a measure marked "ff" (fortissimo).

p *molto appassionato.* *riten.* *ossia original version.* *cresc. subito.* *ff* *largamente.* *rit.* *precipitato. a tempo.* *ossia original version.* *poco rit.*

The musical score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions are written above the staves, including *molto appassionato.*, *riten.*, *ossia original version.*, *cresc. subito.*, *ff*, *largamente.*, *rit.*, *precipitato. a tempo.*, *ossia original version.*, and *poco rit.*. The score is marked with *Red.* and ** Red.* throughout. The page number 9 is in the top right corner. The number 1602 - 8 is at the bottom center.

1602 - 8

il piu presto possibile

fff *sempre tumultuoso.*

poco rit.

Recitativ *Andante.*

pp *ad lib. r.h.* *f* *ff*

AM SPRINGBRUNNEN.

AT THE SPRING

ROBERT SCHUMANN. Op. 85.

Allegretto. ♩ = 152.

The musical score is written for piano and consists of four systems. The first system begins with a treble staff containing a series of sixteenth-note runs, marked with fingerings (1-4) and a 'p legato.' instruction. The bass staff provides a simple accompaniment of eighth notes. The second system continues the treble staff's melodic line with more complex fingerings (e.g., 2-4, 1-4, 2-4, 1-4) and includes a slur over a phrase. The third system maintains the same texture, with the treble staff featuring more varied intervals and the bass staff continuing its accompaniment. The fourth system concludes the piece with a final cadence, marked with fingerings (5, 3, 2, 1) and a final note in the treble staff.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand features a series of eighth-note runs with fingerings 4, 5, 4, 3, 2, 3, 1, 2, 4, 1, 2, 4. The left hand has chords and single notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The system ends with a double bar line and a fermata.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues with eighth-note runs and fingerings 1, 2, 4, 4, 4, 1, 2, 4, 5, 4. The left hand has chords and single notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The system ends with a double bar line and a fermata.

Third system of musical notation. Treble clef, key signature of two flats. The right hand continues with eighth-note runs and fingerings 1, 2, 4, 5, 4, 1, 2, 4, 3, 1, 4. The left hand has chords and single notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The system ends with a double bar line and a fermata.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand continues with eighth-note runs and fingerings 4, 5, 4, 5, 4, 4, 5, 4, 4, 3. The left hand has chords and single notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The system ends with a double bar line and a fermata.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand continues with eighth-note runs and fingerings 5, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has chords and single notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The system ends with a double bar line and a fermata.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand continues with eighth-note runs and fingerings 1, 3, 2, 3, 4. The left hand has chords and single notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The system ends with a double bar line and a fermata.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the word 'Fad.' (Faded) followed by an asterisk.

1610 - 5

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above the notes. A double bar line is present after measure 2.

Second system of musical notation, measures 5-8. Continuation of the complex texture with beamed notes and fingerings. A double bar line is present after measure 4.

Third system of musical notation, measures 9-12. Continuation of the complex texture with beamed notes and fingerings. A double bar line is present after measure 6.

Fourth system of musical notation, measures 13-16. Continuation of the complex texture with beamed notes and fingerings. A double bar line is present after measure 8.

Fifth system of musical notation, measures 17-20. Continuation of the complex texture with beamed notes and fingerings. A double bar line is present after measure 10.

Sixth system of musical notation, measures 21-24. Continuation of the complex texture with beamed notes and fingerings. A double bar line is present after measure 12.

3

OTTO ANSCHÜTZ.

The first system of the musical score is for the first movement, 'Tempo di Marcia, 2. No.' It consists of two staves, Treble and Bass, in 4/4 time. The key signature has one flat (B-flat). The Treble staff begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, with fingerings 3, 2, 1, 2, 1, 2, 3 indicated. The Bass staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, with a fingering of 3 indicated. The system concludes with a double bar line and a repeat sign.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/2. The score consists of 12 measures. The piano part features a steady bass line with chords and single notes. The voice part includes a melody with various ornaments and a "ten." (tenuto) marking. The lyrics "The Rose Tree" are written below the piano part, with asterisks indicating the placement of the piano accompaniment.

ten. *ten.* *ten.* *ten.* *sf* *fff* *mf*

1. 2.

Red. * Red. * Red. * Red. *

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff has a 4-measure rest followed by a 5-measure rest. A *mf* dynamic is marked in the treble staff. A *cad.* (cadenza) is indicated below the bass staff. A double bar line with repeat dots is present.

Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest. A *p* (piano) dynamic is marked in the bass staff. A *f* (forte) dynamic is marked in the treble staff. A *cad.* (cadenza) is indicated below the bass staff. A double bar line with repeat dots is present.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest. A *f* (forte) dynamic is marked in the bass staff. A *f* (forte) dynamic is marked in the treble staff. A *cad.* (cadenza) is indicated below the bass staff. A double bar line with repeat dots is present. The system concludes with a *Fine.* marking and two endings (1. and 2.).

TRIO. Musical notation for the Trio section. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest. A *f* (forte) dynamic is marked in the bass staff. A *p* (piano) dynamic is marked in the treble staff. A *ten.* (tension) marking is present. A double bar line with repeat dots is present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest. A *cresc.* (crescendo) dynamic is marked in the bass staff. A *ten.* (tension) marking is present. A double bar line with repeat dots is present.

First system of musical notation. Treble clef, key signature of one flat. The melody features a *cresc.* marking and a *ten.* (tension) marking. Fingering numbers (1-5) are present above the notes. The bass line consists of chords and single notes. The system ends with a double bar line and a repeat sign.

Second system of musical notation. Treble clef, key signature of one flat. The melody features a *f* (forte) marking and a *p* (piano) marking. Fingering numbers (1-5) are present above the notes. The bass line consists of chords and single notes. The system ends with a double bar line and a repeat sign.

Third system of musical notation. Treble clef, key signature of one flat. The melody features a *ten.* (tension) marking. Fingering numbers (1-5) are present above the notes. The bass line consists of chords and single notes. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef, key signature of one flat. The melody features a *ten.* (tension) marking. Fingering numbers (1-5) are present above the notes. The bass line consists of chords and single notes. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. Treble clef, key signature of one flat. The melody features a *f* (forte) marking and a *f* (forte) marking. Fingering numbers (1-5) are present above the notes. The bass line consists of chords and single notes. The system ends with a double bar line and a repeat sign.

ROMANCE.

ROMANZE.

ADOLF JENSEN. Op. 32.

Andante con sentimento. ♩ - 144.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Andante con sentimento' with a quarter note equal to 144 beats. The score includes various musical notations such as slurs, ties, and dynamic markings (p, mf, P). Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the fifth system.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings. The first system has a tempo marking 'p' (piano). The second system has a dynamic marking 'mf' (mezzo-forte). The fifth system has a dynamic marking 'dolciss' (dolcissimo). The sixth system has a dynamic marking 'pp' (pianissimo). The notation is complex, with many slurs and ties, indicating a technically demanding piece. The bottom of the page contains the publisher's information: 'Edition Kunkel. 1592 - 30'.

BLEAK DAYS.*DUSTERE TAGE.*

ADOLF JENSEN. Op. 32.

Allegro furioso energico. ♩ = 112.

The musical score is written for piano and bass. It begins with a tempo marking of 'Allegro furioso energico' and a metronome indication of 112 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score is divided into six systems, each with a piano (treble clef) and bass (bass clef) staff. The music is characterized by rapid sixteenth-note passages, triplets, and complex rhythmic patterns. Dynamic markings include 'f' (forte) at the beginning, 'sempre f' (always forte) in the second system, and 'mf' (mezzo-forte) in the fourth and sixth systems. The piece concludes with a final cadence in the sixth system.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Features a sequence of chords and single notes with fingerings (e.g., 2, 3, 4, 5, 1, 2, 3, 4). Dynamics include *Red.* and *f*.
- System 2:** Includes a *decresc.* marking and a *f* dynamic. Fingerings are indicated throughout.
- System 3:** Continues the melodic and harmonic development with various fingerings and dynamics.
- System 4:** Starts with a *mf* dynamic and includes complex sixteenth-note passages in the right hand.
- System 5:** Features a *cresc.* marking and a *f* dynamic. The right hand has intricate sixteenth-note runs.
- System 6:** Concludes the page with a *ff* dynamic and complex sixteenth-note passages in both hands.

Throughout the score, there are numerous articulation marks, including slurs, accents, and staccato marks. The notation is dense and technically demanding.

LIGHT AT HEART.

LEICHT UMS HERZ.

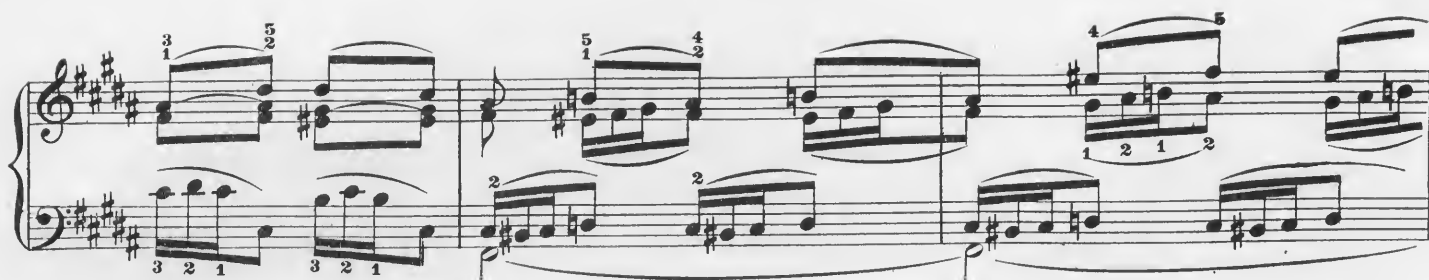
Allegro con brio. ♩ - 88

ADOLF JENSEN. Op. 32.

The score is a piano solo piece in 3/4 time, key of D major (two sharps). It begins with a tempo marking of 'Allegro con brio' and a metronome indication of 88. The piece is composed of six systems of music, each with a treble and bass staff. The music features a variety of rhythmic patterns, including sixteenth-note runs, triplets, and chords. Fingerings are indicated by numbers 1-5. Dynamic markings include 'p' (piano) and 'f' (forte). The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a final cadence in the sixth system.

Edition Kunkel.

1592 - 30



LONGING.

SEHNSUCHT.

Allegro appassionato. ♩. - 72.

ADOLF JENSEN Op. 32.

p *cresc.* *simili.* *f* *mf*

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

First system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes. Bass staff includes fingerings (5, 4) and dynamic markings *ped.* and *cresc.*

Second system of musical notation. Treble staff includes a forte *f* dynamic. Bass staff includes fingerings (3, 2, 1, 2, 3, 2) and *ped.* markings.

Third system of musical notation. Treble staff includes a *calando.* marking. Bass staff includes fingerings (5, 1, 2, 1) and *ped.* markings.

Fourth system of musical notation. Treble staff includes a *calando.* marking. Bass staff includes fingerings (5, 1, 2, 1, 2) and *ped.* markings.

Fifth system of musical notation. Treble staff includes a *pp* dynamic. Bass staff includes fingerings (5, 4, 2) and *ped.* markings.

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Wagner and his music. Then always pronounce his name in the German fashion, not plain Wagner, but "Vaachkner." Thus you may in time belong to the elect.

When you have attained this degree of erotic superiority, we may further say you may feebly sniff at those few points in "Vaachkner" where he resembles somebody else. And here is a story in this line of thought:

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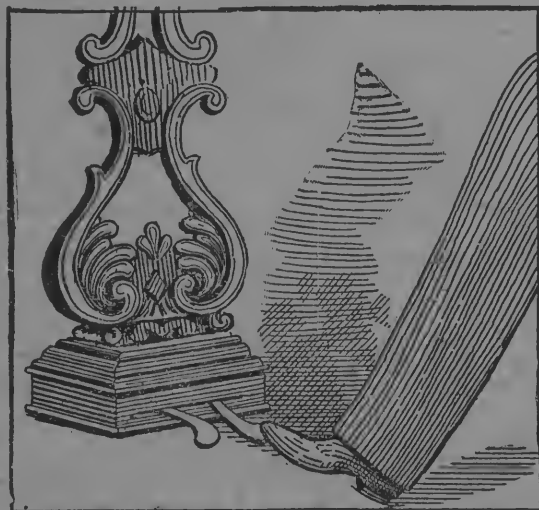
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